

## **MUSIC FOR TREBLE VOICES**

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A number shows the difficulty level; a plus or minus "fine tunes" the number's power. A title bearing an asterisk indicates that a recording is available upon request.

**PANIS ANGELICUS** (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly in any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E4-D5 for both treble voices. (3:24) #2 EASY

**PRAYER TO THE MUSE, A** (unison or two-part singing by treble voices / piano. Another arrangement is for S or A and T or B voices. When sung in unison, the second voice is transferred to the right-hand part for the pianist. When the piece is sung in two parts, the pianist has the option of playing both the treble and bass staves or using both hands on the music in the bass staff. This piece may serve as a secular benediction for the end of a concert of music.

This prayer is not a religious work, but it has that character. The piano part emits an "antique flavor" that will entice a listener. The music should be sung in English; however, the musical message may be easily understood by an international audience.

Let me bathe in music when the heart within me falls.  
Let me feel the sound vibrations touch against the walls.  
Let great music thrill me as I live from day to day.  
Let me witness beauty when an instrument will play.

Hear my prayer, O lovely muse who calms my anxious soul.  
Help me share your radiant voices.  
Let it be my goal.  
Forever more, I say 'Amen.' WD

The poetry is in simple iambic pentameter. The music is an example of lyrical simplicity. Anyone who has taken two years of piano lessons should play the keyboard part very well.

Ranges are: treble voice F1-f2; c-C1 (2:00) #2 EASY+

**LILLY DALE** (TTBB with optional instruments: flute, Bb trumpet, bass guitar and piano) was written in 1852 by H. S. Thompson. It is usually performed with "You Naughty Men" (SSAA) because of its historical significance in connection to American musical theater.

'Twas a calm, still night, and the moon's pale light shone soft o'er the hill and vale.  
Some friends, mute with grief, stood around the death bed of my poor, lost, Dale.  
Oh, Lilly, sweet Lilly, dear Lilly Dale, now the wild rose blossoms o'er the little  
green grave 'neath the trees in the flowery vale.

Ranges are: Tenor 1, d–E flat1; Tenor 2, d–D1; Baritone, d–D1; Bass, Bb–g (2:04) #3  
MED.-

**YOU NAUGHTY, NAUGHTY MEN** (SSAA), from the first American musical, *The Black Thief* (two treble voices with piano, or optional instruments: flute, Bb trumpet, snare and tenor drums)

Because of the historical significance of music from the first American musical, this charming piece arranged by Wallace De Pue can be of great interest to both singers and listeners. This piece is usually performed with "Lilly Dale (TTBB)

I will never more deceive you, or of happiness bereave you,  
but I'll die a maid to grieve you. Oh, you naughty, naughty men!  
You may talk of love and sighing, say for us, you're nearly dying,  
All the while, you know you're trying to deceive. You naughty men!

You pretend that you are courting, but you men are all consorting.  
Do you know you are distorting what a romance really means?  
You may talk of love and sighing, say for us, you're nearly dying,  
All the while, you know you're trying to deceive.  
You naughty men!

Ranges are: Voice 1, D1-e2; Voice 2, a-A1 (1:40) #2 EASY

**\*TO AMERICA FROM HER FATHERS** (One or two voices / flute, or appropriate treble instrument / piano) is a patriotic song with contemporary harmony whose text, an acrostic poem, is written to America, much as a father would write to his child:

America, may you stay young as ages come and go.  
MAY God be always on your side to help you as you grow.  
EQuality is meant for man; so honor God's desire!  
REach up and hold aloft the lamp of liberty's pure fire!  
IImagine, as your fathers did, what wonders are in store!  
COnvince the world that love and peace can reign for evermore!  
A song of hope must still be sung for those involved in war.

Compassion for the common man has made your image great.  
In countless thousands, common men have entered through your gate.  
Remember what their colors were: black, yellow, brown and white.  
Embrace all men, for every one is vital to your might.  
MAY no one think that liberty, alone, caused you to be.  
A poet's line expressed the truth: "God shed His light on Thee." WD

The range is D1–d2; therefore, the piece may be done by any combination of voices, as a unison anthem or even as a solo with accompaniment. (4:25) #2 EASY+

**MR. RABBIT** (SSA) is handled by Colla Voce Music, Inc., 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-26200. Contact [collavoce.com](http://collavoce.com). This piece is an African-American folksong arrangement about an encounter between a rabbit and a man who has never seen such an animal. The humorous dialogue between them is delightful to an audience.

Mister Rabbit, your tail is mighty white.

“Bless my soul, better keep it out of sight! Every little eye is gonna shine!

Mister Rabbit, your coat is mighty grey.

“Bless my soul, better move it on its way! Every little eye is gonna shine!

Mister Rabbit, your ears are mighty long.

“Bless my soul, better take ‘em and be gone! Every little eye is gonna shine!

Mister Rabbit, your paws are mighty wide.

“Bless my soul, better find a place to hide! Every little eye is gonna shine along!

Ranges are: Soprano, 1: C#1–g2; Soprano 2, D1–c2; Alto, g–B1. (1:30) #3 MED.

### **THREE BIBLICAL PSALMS** (canons):

- 143, "Hear my prayer, O Lord! Give ear to my supplications.  
In Thy faithfulness, answer me. And in Thy righteousness, Lord, hear my prayer,"

*This psalm is for general use by any vocal combination of three parts.*

**The range is a–d2. (1:50 to 2:22, with repeat.) #2 EASY+**

- 146, "Praise ye the Lord, O my soul! While I live will I praise the Lord.  
I will sing reverent praise unto my God. Thanks be to the Lord, our God!"

*This psalm is in three voices and for general use or for Thanksgiving.*

**The range is: C1–e2. (0:58) #2 EASY**

- 149, "Sing unto the Lord a new song, and His praise in the congregation of saints!  
Alleluia!"

*This psalm is in three voices and is an excellent canon for All Saints Day. All three settings of these psalms are a cappella and written in consonant counterpoint.*

**The range is: C1–f2. (0:37) #1 VERY EASY+**

**CAT THAT BOOGIED, THE** (SSA-piano) is an old American folk song whose character is changed by this setting. The boogie-woogie piano part is arranged so that it may be played as an independent solo. The voices may perform a cappella, as a separate choral piece in canon. If a good pianist is invited to play this work as a solo for a choral program, and then the choir sings the piece a cappella, the effect will add both contrast and color to the concert. If, after the choir has sung the piece, the pianist returns to play his/her solo again, but is unexpectedly joined by the voices, the audience will be amazed that the two “solos” fit perfectly together! The Cat That Boogied can be very entertaining.

Two children are taking a cat for a walk. They look up at the sky to study a cloud and to see an airplane. The cat disappears, so the frustrated children hunt for it.

Meow, Meow, come little kitty!  
Meow, Meow, you are so pretty.  
Follow me! Let's go out walking.  
You “meow”; I'll do the talking.  
Meow, come little kitty!  
Don't stray off, we're in the city.

Meow, Meow, stay on the sidewalk!  
Meow, Meow, we have a wide walk.  
Cars whiz by; we must be wary.  
Things out here sure can be scary.  
Meow, Meow, don't be excited!  
You're with me; we are united.

Meow, Meow, look at the sunset!  
Meow, Meow, there flies a Lear jet!  
Way up high, was a cloud, so I watched it.  
While I looked up, I may have botched it!  
Meow, Meow, where are you hiding?  
Meow, Meow, I'll be abiding.

Now kitty, come on!  
I can't linger 'til dawn.  
Light soon will be gone.  
Here, kitty kitty.

You're bugging me cat!

Bad kitties, you know, must go to the zoo.  
That means YOU too!

Now if you won't come out, we're getting a dog.  
He will come and find you. “Bow wow! Grrrr! WD

Ranges are: Soprano 1, D1-f2; Soprano 2, D1-d2; Alto, b-d2. (2:45) 2 EASY+

**MOBILES** (for 12 or more voices in any combination) is a contemporary piece using minimalism for at least 12 voices in 12 voice parts. Percussion includes a large drum, educator tone-bells and foot stomping. Ingenious stage choreography is advised. The effect that “Mobiles” performance has on an audience is marvelous, perhaps because the piece is so unique in choral literature. A "mobile" is a dangling artwork that is sensitive to whatever currents of air are present.

Walking faster! We can run, traveling to get there.  
Walking? Fascinating! Traveling? Run! We can! WD

The contrast that *Mobiles* provides in a choral program is most effective. Foot-stomping and educator tone bells with good choreography can make this piece stunning. The world premiere of *Mobiles* was given by children in grades five-to-eight; however, *Mobiles* is appropriate for any age group.

The range is: b flat–c2. (1:25) 2 EASY+

**\*ECCLESIASTES 12** (SSAA) is a major work in two segments. It is Twenty-first Century music. The first segment of the piece is sung in King James English by two voices while the other two voices translate the text into modern English. Only the second segment has been premiered and recorded. There are striking choral effects that seem to involve great difficulty; in actuality, such events are simple. The rating of five is given because the piece is so contemporary in nature that students may be quite challenged at first.

### **“Remember now thy Creator”**

Remember now thy Creator in the days of thy youth while life is a joy,  
while the evil days come not, nor the years draw nigh when thou shalt say:  
"I have no pleasure in them!" while life is good,  
while the sun or the light of the moon or the stars be not darkened,  
nor the clouds return after the rain, while life is worth living.

Remember now thy Creator in the days of thy youth, in the days when the keepers of  
the house shall tremble (Your arms shall have no power), and the strong men shall  
tremble and bow themselves (Your legs shall fail), and the grinders shall cease  
because they are few (Your teeth shall be gone), and those that look out of the  
windows be darkened (Your precious sight is lost).

Remember now thy Creator in the days of thy youth, when the doors shall be shut in  
the streets, when the sound of the grinding is low, when the sound of the mill is low  
(Your hearing shall become impaired). And ye shall rise up at the voice of the bird in  
the early morning (You shall rise up in the early morning light). All the daughters of  
music shall be brought low (You shall be unable to hear a sweet sound).

Remember now thy Creator in the days of thy youth, also, when men shall be fearful of that which is high (You shall be afraid of high places), and fear the way (They shall even fear to walk), and the almond tree shall flourish and flower (Your hair shall turn as white as snow), the grasshopper shall be a burden (The strength you once enjoyed is but a memory). All desire shall fail because man goeth to his long home in heaven. And the mourners will go about in the streets.

Remember now thy Creator in the days of thy youth, or ever the silver cord be loosed or the golden bowl be broken at the fountain, or the wheel be broken at the cistern (Life is but oil and water spread over time.) Then shall dust return to earth as it was, and the spirit shall turn unto God who made it.

Ranges are: Soprano 1, D1–a2; Soprano 2, C1–f2; Alto 1, g#–e flat2; Alto 2, g–c2. (4:45) #4 MED.+

### **"Vanity of Vanities"**

"Vanity of Vanities" comes from the second half of Ecclesiastes 12 in the Holy Bible. "Remember thou thy Creator," is of a streamlined contrapuntal nature, while "Vanity" is in an avant-garde idiom. Both pieces share a percussion accompaniment as well as a related text; so there is a strong enough element of unity to allow them to be performed in different places on the same program, or one after the other without pause.

The purpose intended by the composer is not so much to impart the familiar text, but more to portray the frustration of lifetime pursuits through jumbling rhythms and musical lines. There are four primary melodic lines, each bearing a share of the text and each added to the next as the piece unfolds.

"Vanity of vanities," saith the preacher!  
And moreover, because the preacher was wise, he still taught the people knowledge.  
He sought out, and set in order many proverbs.  
The preacher sought to find out acceptable words  
and that which was written was upright,  
even the words of truth.

The words of the wise are as goads and as nails fastened by the masters of assemblies.  
They are given from one shepherd.  
My son, be admonished, of making many books there is no end;  
and much study is weariness of the flesh.  
Vanity of vanities, all is vanity.

Let us hear the conclusion of the whole matter:  
Fear God and keep His commandments!  
God shall bring every work into judgment with every secret thing,  
whether it be good or whether it be evil.  
All...is vanity.

Ranges are: Sopranos, D1–a2; Altos, g–e2. (3:49) #4 MED.+

**SPINNING SONG, THE** (SSAA / 3 interior piano percussionists / pianist) This piece won first prize in a national choral composition contest. The contrast this music can afford to a monochrome treble vocal concert is something to behold.

Mother, I cannot mend my wheel. My fingers ache. My lips are dry.  
Oh, if you knew the pain I feel, but ah, who ever felt as I?  
Never could I doubt him true. All other men might show deceit.  
He always said my eyes were blue and always swore my lips were sweet.

Ranges are: Sopranos, D1–a2; Altos, g–e2. (3:30) #4 MED.+

**LA DONA É MOBILE** (SSAA / tenor soloist) is an arrangement in barbershop harmony of the great opera aria by Giuseppe Verdi. It provides wonderful contrast to a program of treble voices. When it is performed with staging, as if it were part of an actual opera, the audience enjoys a change of pace from music coming only from the choir risers. This piece is scored in the Sweet Adeline style of notation, something ladies should learn to read.

Ranges are: Tenor, b-flat–f2; Lead, b flat–c2; Baritone, b flat–Ab1; Bass, g–F1 (3:00) #3 MED.

**MARCH OF LIFE, THE** (2 treble voices / piano / percussion: crash cymbals, triangle, finger cymbals, small and large drums). This piece may be sung by both changed and unchanged voices. It may also be done by male, female or mixed groups.

March along. Sing a song.  
Wonderful things are in a lifetime.  
First, we're young; then we're old! What's in between is not foretold.

Every soul has a goal. Shall we all strive for fame and glory?  
Time is lost; that's the cost. Who, in the end, will tell our story?  
Moments fly! Life goes by.  
Short is our time to raise a family.  
Children grow; then they go! What lies ahead, we never know.

March along. Sing your song.  
What is more precious than your lifetime?  
First, we live; then we die. There is a reason why.  
We're under our Creator's watchful eye. WD

When used as a processional, percussion is to be hand-carried and tempo variations are to be ignored.

The range is from C1 to Eb2. (2:00) #2 EASY

**MOCKING BIRD, THE:** (SSAA voices and “selected voices” or violin) Richard Milburn, 1855, composed this piece, but most people believe it is a folksong. A country fiddler may be used instead of selected voices. “The Mocking Bird” has had many performances and has been enjoyed by listeners all over America.

I am dreaming now of Hally, and the thought of her is one that never dies.  
Listen to the mocking bird! Listen to the mocking bird!  
Oh, the mocking bird is singing o'er her grave.  
Listen to the mocking bird! Listen to the mocking bird!  
He is singing where the weeping willows wave.

'Twas in the mild September, when the mocking bird was singing o'er the lea.  
Listen to the mocking bird! Listen to the mocking bird!  
Oh, the mocking bird is singing o'er the lea.  
Listen to the mocking bird! Listen to the mocking bird!  
Oh, the mocking bird is singing just for me.

When the mocking bird is singing o'er her grave, she'll behave!

Ranges are: Soloist, D1-a2; divided Soprano 1, C#1-F#2; divided Soprano 2, C#1-e2; Alto 1, a-d2; Alto 2, a-b1 (4:20) #3 MED.+

**HANUKKAH** (narrator / two-part treble voices / piano / light percussion, or SATB-piano, light percussion) The story of “The Festival of Lights,” Hanukkah, is told in this piece that celebrates the Jewish holiday similar to Christmas.

Face the *menorah* and take the *shamash* to light the candles for our holidays!  
*Hanukkah* is here now, for eight days of pleasure and giving of thanks to the God we praise.

Light the first candle, for eight days of praying.  
Light the second candle, for eight  
days of swaying as we dance in a celebration, remembering the miracle that saved  
our nation.

Light the third candle, for eight days of singing.  
Light the fourth candle, for eight days of bringing presents and *gelt* to our brothers  
and sisters, thanks to Judah Maccabee, and other resisters, defeating the king of  
darkness and evil who ruined God's temple and defiled His law.

*Hanukkah* is here now, attesting to his courage.  
How he won the battle makes us stand in awe!

Light the fifth candle, for eight days of playing.  
Light the sixth candle, for eight days of staying in touch with our families and those  
who love us, thankful it's not Antiochus, reigning above us.  
Light the seventh candle, for eight days of resting.  
Light the last candle, for eight days of testing our “Feast of Light” to renew our

dedication to following the Lord, for our eternal salvation.

Face the *menorah* and take the *shamash* to light the candles for our holidays!  
*Hanukkah* is here now, for eight days of pleasure and giving of thanks to the God we  
praise. *Shalom!* WD

Much use is made of the augmented second interval to simulate the flavor of traditional  
Israeli music. The melodic lines are easy and so is the harmonic language. The piece is  
excellent to include on a program of Christmas music.

The ranges are C1–e flat2. (2:20) #3 MED.-

## **PRESIDENTS, THE**

### *THE BOLD SIR GEORGE*

The Bold Sir George (unison or simple two-part treble voices with piano accompaniment) is  
excellent for children to sing. Chord symbols are added to the piano score for those who are  
less proficient at the piano.

When America was but still a dream, her people had no self-esteem.  
An English king put a tax on tea and took away their liberty.  
When a man named George, came on the scene, he said the king was much to mean,  
so he raised an army out of just plain folk and vowed to break the tyrant's yolk.

He was bold, Sir, I'm told, Sir, just like a knight of old, Sir.  
His name was General George Washington.

The soldiers learned that fighting was no fun, but still they followed Washington.  
He taught them how to fight and how to win, so our great nation could begin.  
He was bold, Sir, I'm told, Sir, just like a knight of old, Sir.  
His name was General George Washington,  
The bold, Sir, the bold Sir, the bold Sir George. WD

The range for part one is D1–e2. Part two's range is D1–G1 (2:00) #2 EASY

### *MARCHING TO GLORY*

Abraham Lincoln is honored in this song for unison treble voices. One can hear the trumpet  
imitation in the piano part. Chord symbols are supplied for those who need an easy  
arrangement.

Marching to glory, Abe Lincoln once said:

“This land will be free before I am dead, and be a nation with liberty and justice for  
all that, under God, will never fall.”

We're marching to glory, America!  
We're marching to glory with God on our side! WD

The range is D1-e2. (1:00) #1 VERY EASY

**\*PRAISE YE THE LORD** (3-part) is a marvelous processional canon for any voice combination. One of Germany's great composers, Georg Phillip Telemann, wrote this piece, and Wallace De Pue, Sr., arranged it. As an anthem in church or as a concert piece, this work is excellent. As a processional, it has few peers. Both English and German texts are present. This piece is one of Alfred Publishing's best sellers (Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999) It may be ordered by title. The order number may be SV8926.

Praise ye the Lord! O praise the Lord!  
With all my heart will I praise Him.  
While I shall live, I want to praise the Lord with all my heart, and glorify His name.  
Praise ye the Lord! O praise the Lord and glorify His name!

The range is C1-e2. (1:52, once through) #2 EASY

**\*SING DEM HERRN** (5-voice canon) is published by Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999). It may be ordered by title. The order number may be SV8640. Michael Praetorius composed this canon for 2 to 5 voices in any combination, and Wallace De Pue, Sr., arranged it. Both English and German texts are present. As a processional, this piece is tops!

This piece is a "best seller" for Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999); its order number may be 51396. and was adopted by the Men's Chorus of Bowling Green State University as its traditional processional. This piece may be ordered by title.

Sing to the Lord, Alleluia!  
We all love Him.  
Praise to His name! Sing it with timbrel and harp!  
Sing to the Lord, Alleluia!  
Amen.

The range is (d-D1) - indefinite duration - #2 EASY